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THE
ART of RIDING;
OR,
Horsemanship made Easy:

Exemplified by
R U L E S
Drawn from
NATURE and EXPERIENCE.

By J. L. JACKSON, Esq;



L O N D O N :

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ART. FRIDING

Hot marriage made Easy

Through the

R. U. L. S.



NATURE and SCIENCE

T. J. JACKSON, Esq.



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[iii] P R E F A C E.

Nothing is so well known as the usefulness of a horse; yet nothing so little understood, as the right management of him. The best of these noble animals, are but too frequently spoiled through the ill usage or unskilfulness of the rider; and a creature, that stands in the first rank of quadrupeds, for beauty, spirit, strength, and service, is, through ignorance or inattention, rendered not only useless, but mischievous. A horse is naturally docile and tractable, if proper means are used to instruct him; and whenever you see one that is vicious, resive, or refractory, you may depend upon it, he had either wrong or defective lessons given him by his first rider or breaker, or has since been in very unskilful hands; who, knowing nothing of horsemanship, make no difference between a common hack, and a horse of the finest qualities, but treat them on the same footing; and the generous spirit of this animal, not brooking ill usage, no wonder if he flies out into a thousand vagaries, and plays all manner of pranks, to avoid it.

In order therefore to prevent so great a mischief, and that the owner of a good horse may always enjoy the benefit of so useful a servant, it will, I apprehend, be of general utility, to lay down such rules and directions, as the most expert practitioners, from their own experience, have found the best, for the government of a horse, and the ease and pleasure of the rider.

Strange as it may seem, yet true it is, that most of the errors and mistakes in horsemanship, proceed from a misunderstanding between the horse and his rider. The horse that has been taught the true and just rules of his duty, is easily guided by the hand that observes those rules. But when a person rides him, who is ignorant of his temper and natural disposition, and at the same time is a stranger to the

proper methods of directing his motions; no wonder he finds himself in an uneasy situation, and his horse disobedient and refractory.

Many Treatises have been wrote upon this subject, and new improvements and observations added, from time to time, by authors as they have succeeded one another. From the best and most experienced of these writers, as well as from my own observations, I have selected such lessons and instructions as I judged the most useful and necessary, for attaining the true art of horsemanship. As I have studied brevity, so have I endeavoured to avoid obscurity; and the whole is brought into so narrow a compass as not to burden the memory; yet treated in so plain and intelligible a manner, as to be comprehended by a common understanding.

But to let the reader see, what kind of a treat he is to expect from this small collation, he may be pleased to be informed, that it will be served up to him under the following heads of direction.

1. How to mount a horse with ease and dexterity.
2. How to appear in the seat with a becoming grace and dignity.
3. To manage the bridle, whether snaffle or curb, to the best advantage, on all occasions.
4. How and when to use the whip, wand, or spur.
5. The use of the leg in the manage of a horse.
6. How to shoe a horse in the best and safest manner.
7. How to cure a horse of his starting or stumbling.
8. How to manage a restive, vicious, or refractory horse.
9. The true methods of breaking a colt.
10. The rules observed and taught in the manage, or riding-house; or, How to ride the great horse.

Each of these subjects is treated in so plain and perspicuous a manner, as, if the rules prescribed are practised with care and exactness, will make a perfect and complete horseman, without any other assistance. The rules are few, plain, and easy, yet fully adequate to the purpose intended. And whoever tries them, I have not the least doubt, will be soon and effectually convinced of their utility, to his entire satisfaction.

T H E

ART of RIDING, &c.

THE horse is a noble and generous creature, full of spirits, active, docile, and sensible, and capable of being taught exercises that are of the greatest utility, as well as recreation, to the skilful manager. But tho' nature has furnished the horse with these good qualities, yet it is by art he is instructed to exert them to the satisfaction of the rider.

This necessarily supposes some requisites in the person who undertakes to bring a horse to his bearings. He must be a man of judgment, temper, sagacity, and courage. Reason is, indeed, the inherent property of every man, yet every reasonable man is not a perfect rider, till he hath attained the reason of the art. And though it be allowed, that good properties receive their birth from nature, yet the growth and improvement of them is owing to the precepts of art, and perfected by knowledge and practice. For, as one observes, nature without knowledge is blind, knowledge without nature falls short, and practice without the former is imperfect. Therefore, unless nature, art, and practice, be united in the same person, he can never expect to be a good rider. An accomplished rider knows how and when to help his horse. And yet if he has a jade to practice upon, he will find all

his skill and labour lost. On the other hand, he, who has a horse of a good disposition, if he has not judgment to manage him properly, will very much hurt, if not endanger the total loss of the most excellent qualities in his noble beast.

To prevent such a misfortune, and to secure to himself a long enjoyment of so rich a treasure, as that of a good horse, let the rider consider whether he has learned the art of just management. He is therefore desired to examine his own abilities by the following rules.

1. Has he learned to know the true and perfect shape of horses ?

2. Is he acquainted with the natural causes of their goodness and badness ?

3. When he practices, does he always examine the reason of his practice ? For by this means he will see what a hand-maid art is to nature ; and discern, that the actions of a perfect shaped horse, are easy, quick, and ready, agreeable to the perfection of his nature ; qualities naturally bred in and exerted by him, and not the result of correction ; and which a good rider will cherish with all possible mildness and gentleness. 'Tis the unskilfulness of riders, that, for the most part, is the occasion of those complaints we frequently hear, of restive and ungovernable horses, and their bad performances. 'Tis the want of just taste, that makes a bad horseman. Has a young sportsman got a horse he cannot manage, the method he takes to tame him is, by hunting, till he tires him. And yet, give the horse but a week's rest, and he will be as ungovernable as before. And it's a very just observation, that if a man cannot manage his horse in full spirits, he cannot well be said to manage him at all.

The riding-school, or what is called *riding the great horse*, is an art, taught by professed masters. But this is generally considered only as of use to the military gentlemen; or to persons of rank, who value themselves on appearing on horseback with grace and dignity. Managed horses that are taught their motions only for parade, are not fit for the road or hunting. And therefore this part of horsemanship is quite useless to the generality. We shall therefore say no more of this part of the art here, but confine ourselves to such rules as concern the general use and practice.

Some, however, are of a different opinion, and imagine, that what is taught a horse in the manage, will not spoil his paces; and that by his discipline there, he is accustomed to have *no will of his own*, whereby he becomes more manageable and easy to an indifferent rider.

This indeed would be practicable, if the masters would teach the art of riding on the *bunting* or *common saddle*; or, if a person unacquainted with the rules prescribed there, would initiate himself in the riding-house, and make himself master of some general principles, which he might occasionally apply to another manner of riding. In the mean time, our present business is, to give such rules, whereby an unskilful horseman may be instructed to ride with more safety and ease than, otherwise, he can.

This naturally brings us to discourse of those things that are principally required for the true performance of such actions, as art teaches for helps, corrections, or cherishings, whereby a horse is made gentle and fit for the use of man.

He who has the judgment to correct and cherish a horse properly, is a complete master in this art, which is not easily attained or performed.

The things principally used for helps, are corrections and cherishings, which may be reduced to these three heads, *viz.* the voice, the hand, and the leg.

When you would help your horse with your voice, it must be in a mild and chearful tone; and in such-like words as these, *so then, well done, good boy*, &c. but use no harsh or terrible words, which will rather frighten than sooth him; but speak to him with a mild and sweet voice, at the same time inclining or bending your body to him. Even the sound of the voice will have the same effect, by the chirk or clack of your tongue.

The hand is likewise of great use in the management of a horse. By gently patting, clapping, or stroking him on the neck or shoulders, he is cherished. Also, the hand, by the stroke, jerk, or sound of the rod or wand, is sometimes very useful, and often helps by practising mildly and gently with it, but by striking him too hard, he is corrected to his displeasure. Further, by slackening the bridle in your hand, he is eased and cherished; and by drawing it hard, he is oppressed and corrected. The hand guides and governs the horse, as the rudder does a ship.

As the hand and bridle are the chief instruments in managing a horse, it's necessary to be a little more particular on this head. If a rider would mount a horse properly, he is not to stand near the croup or hinder part of the horse, with the bridle at a great length in his right hand; for so, you are liable to be kicked before you are mounted, or the horse may go on, and play his gambols after you are mounted, before you can shorten the rein to prevent him. If you would mount with ease and safety, stand rather before the stirrup, than behind it. Then with your
left

left hand, take the bridle short, and the mane together, help yourself into the stirrup with your right, so that in mounting your toe do not touch the horse. Your foot being in the stirrup, raise yourself, till you face the side of the horse, and look directly across the saddle. Then with your right hand lay hold of the hinder-part of the saddle, and with your left lift yourself into it. Thus having a sure hold with both hands, you may either dismount safely, or throw your leg over, and seat yourself. By moving thus deliberately, your horse will take you up quietly and undisturbed.

When you quit your horse, hold the bridle and mane in the same manner as when you mounted; hold the pommel of the saddle with your right hand, to raise yourself; bring your right leg over the horse's back, let your right hand hold the hind-part of the saddle, and stand a moment on your stirrup, just as when you mounted. But beware that in dismounting you bend not your right knee, for fear your spur should touch the horse.

Hold your bridle at a convenient length. Let your position on the saddle be square, and the purchase of your bridle such as not to pull your shoulder. Let your body be in such an even posture, as if you held a rein in each hand. Grasp the reins with your hand, putting your little finger between them. Your hand must be perpendicular, the thumb uppermost, upon the bridle. Your wrist should bend a little outward, and in pulling the bridle, lift your hand toward your breast. Hold your bridle in your hand at such a length, that, if the horse stumble, you can raise his head, and support it with your arms, and by throwing your body backwards. If you give the

reign too much length, you run the hazard of falling backwards as the horse rises.

If you are sure of your horse, and can safely trust him with a slacken'd rein, extend your arm, but not your shoulder, a little forward, but keep the rein at the usual length. Thus you will always have it in your power to give your horse a check, at the same time you give him his way.

If you use a curb, be at the trouble to hook it on yourself: for, however quiet your horse may be, should the curb hurt him, he may endanger his rider's neck. When you fix the curb, turn the chain to the right, and the links will easily unfold. Let the chain be put on so loose as not to press upon his jaw, till the reins are lightly pulled.

If your horse is of a quiet temper, and has been taught to stand still when mounted, a groom to hold him is useless; however, suffer him not to finger the reins, but only to meddle with that part of the headstall which comes down the horse's cheek. The management of the reins belong only to the rider; and to hold a horse by the curb (which always gives him pain) when he is to stand still, is therefore very improper.

The next thing that comes under consideration, is the leg, which includes the calves, the heels, the stirrup, and the spur. As soon as a rider is mounted on a horse's back, let him sit quietly a few moments, lest any sudden motion should disorder or disturb him, till the rider is well settled in the saddle, with his nose directly opposite to the horse's foretop, betwixt his ears, his legs hanging strait down, neither thrusting forward the toe, nor lifting up the heel, but with the ball of his foot flat in the stirrup, as if he stood upon the ground, the stirrup leather rather short than

than long, winding his toes somewhat nearer to the horse's side, than the heel, holding the reins even with his crest, and with the point of the withers, a little above the mane, with his thighs and knees close to the saddle; sitting with his body erect, his ridge bone answering to the ridge bone of the horse; so that the horse and rider may ever seem as one body in all motions; and to remove from him all fear and hard conceit, let the rider stroke and clap him gently with his hand.

Now, as the keeping a *graceful seat* on horse-back is greatly supported by a right disposition of the legs and thighs, it seems necessary to describe their use somewhat distinctly. To sit on that part of the horse, which, as he springs, is the center of motion, is to have a *good seat*; and from which, it naturally follows, a weight could not easily be shaken. The true seat is certainly in that part of the saddle, into which the body naturally falls in case you had no stirrups; and this you can no otherwise preserve, than by a just poise of the body. The greatest part of riders indeed, are of opinion, it may be done by the grasp of the thighs and knees; but in this they are greatly mistaken.

Perhaps the pointing out the two extremes of a bad seat, may help us to a view of the true one. One of these extremes is, when a rider places himself so far back on the saddle, that his weight presses hard on the horse's loins; the other, when he throws his body so forward, that it hangs over the pommel of the saddle. The first is the common practice of grooms who affectedly ride with short stirrups; the latter, by timorous horsemen, who are frightened at the least flutter the horse makes. Every good rider has as *determined* a place
for

for his thighs, even on the hunting saddle, as can be fixed for him by the bars of a demi-peak: indeed, the seat of both is much the same, only with this small difference, that as in the first the stirrups are shorter, your body must necessarily be more behind your knees.

But it's not possible to have a good seat, unless your saddle fits well: perhaps it's not very easy to prescribe a certain rule in this case. However, this may serve as a direction, that your saddle should press as near as possible on that part already described, as the point of union between the man and horse, yet so that the motion of the horse's shoulders be not obstructed. The middle or lowest part of it, is your proper seat. Sit erect, unconstrained, or as free as in your ordinary sitting. The ease of action distinguishes the gentleman. The studied exactness learn'd in the Riding-house, appears ungenteel and unnatural.

If your horse is vicious, stops short, or by rising or kicking endeavours to throw you off, you must not bend you body forward, as is commonly practised in such cases; because that motion throws the breech backward, and moves you from your fork or twist, and casts you out of your seat: but the right way to keep your seat, or to recover it when lost, is, to advance the lower part of your body, and to bend back your shoulders and upper part. In *flying* or *standing* leaps, a horseman's best security is, the bending back of the body. The rising of the horse does not affect the rider's seat; he is chiefly to guard against the lash of the animal's hind legs, which is best done by inclining the body backward. Observe farther, that your legs and thighs are not to be stiffen'd, and as it were brac'd up, but your
loins

loins should be lax and pliable, like the coachman's on his box. By sitting thus loosely, every rough motion of the horse will be eluded; but the usual method of fixing the knees, only serves, in great shocks, to assist the violence of the fall. To save yourself from being hurt in this case, you must yield a little to the horse's motion; by which means you will recover your seat, which an unskilful horseman loses by striving to fix himself.

Another rule is, not to stretch out your legs before you; because in so doing, you are pushed on the back of the saddle; nor must you gather up your knees, as if you was riding upon a pack, for then your thighs are thrown upwards. Let your legs hang perpendicular, and sit not on the thickest part of your thighs, but let them bear inwards, by which means you will bring in your knees and toes.

When you perceive your thighs are thrown upwards, open your knees, whereby your fork will come lower on the horse. Let the hollow or inner part of the thighs grasp the saddle, yet so as to keep your body in a right poise. This will be a means to keep your spurs from the horse's sides, and to bring your toes in properly. Let your heels hang straight down, for while your heels are in this position, there is no danger of your falling. This will secure the seat, especially if assisted by the bend of the back, to those who stand firm in their stirrups on a swift gallop, or a full trot.

The length of your stirrups must be determined by your seat. If a more precise exactness is required, let the length of your stirrups (of a hunting saddle) be so proportioned, that when you stand

stand on them, there be the breadth of four fingers between your body and the saddle.

A person who has not yet learned the art of riding, let him procure it in a large circle, without stirrups. Let him keep the face directed to the outward part of the circle, yet so, as to have a view only of the ear, or side of the horse's head, which is on the outward part of the circle, and keep his shoulder on the other side very forward. This will teach him how to balance his body, and maintain his seat, without the help of stirrups; and perhaps may prevent a fall, if he should happen at any time to lose them, by being shaken out of his seat by a sudden start or flutter of the horse.

As there is a certain connection between the seat and the saddle, so that the first depends very much on the latter, it may be proper to observe, that as a high pommelled saddle is thought dangerous, the contrary extreme so far prevails, that the pommel rises scarce higher than the middle of the saddle. The saddle should be fitted to rest as near the back-bone of the horse as possible, without hurting him; for the nearer you sit to his back, the safer is your seat. From hence it's evident, that the pommel must rise enough to preserve the withers from being pressed. So that if a horse should happen to have his withers higher than common, a higher pommel is necessary. But to avoid this, you propose to make the saddle in a straighter line; that is, the whole length of it, from the withers to the crupper, almost even. But this will be attended with the same inconvenience; and you are seated too high above the horse's back, nor can you find a proper seat on the saddle. From the button at the side of the pommel, to the back part of the saddle, there
should

should be no ridge ; and for the ease of your thighs, that line should be a little concave. In short, (as one observes) a saddle ought to be, as near as possible, as if cut out of the horse.

When you are minded to put your horse in motion, raise his head, and slightly touch him with your whip or wand ; or else, press his sides with the calves of your legs, and still closer, if he does not mend his pace, till the spur just touches him ; after which, if he has any spirit, he will move with the least pressure of the leg. When you spur him, let it not be by a kick ; but if you want to push him on briskly, keep your heels close to his sides, but slacken them when you find him more obedient.

When your horse begins to play his pranks, and grow unruly, take the reins separately, one in each hand, put your arms forward, and hold him short ; but pull him not hard with your arms low ; for by lowering his head, he has the more liberty to throw out his heels : but if you raise his head as high as you can, this will prevent him from rising before or behind ; neither of which motions is it in his power to make, so long as his head is in such a position.

If your horse should prove headstrong and disobedient, hang not on his reins by a continued pull, but stop, and put him back often, just shaking the reins, and pulling him frequently, and by degrees you will bring him to his duty. Horses, when they go forward, are so used to bear on the bit, that, to refuse to let them do so, is a discouragement.

There is this further inconvenience in a continued pull, that it makes a loose necked horse throw up his head ; in which situation, the front of his face appearing to the rider, he loses his
command

command over him. When you observe this, let your hand fall, and slacken the bridle, and he will quickly drop his head into his proper place; and while he is falling it, give a gentle pull, and you will have his mouth again. By this method, a horse has been stopt, in the distance of a few yards, in the midst of his career, when he has run away, which all the rider's pulling could not effect. It is a common observation, that when a horse feels himself pulled, even when he is in a gentle pace, instead of *stopping*, he mistakes it as a direction to bear on his bit, and *go faster*.

If you would have your horse make a stately and graceful appearance, keep his head high, which will oblige him to raise his neck and crest; play a little with the rein, which will move the bit in his mouth, to hinder him from pressing on it. There is no danger in raising his head too high; he will be too apt to bring it down of himself, and fatigue your arms with its weight, whenever he abates of his mettle. At such times as you feel him heavier than ordinary, stop him, and make him go back a few paces. Thus by degrees, you will cure him of his propensity to hang on the bridle.

A round neck, and a head drawn in towards his chest, are not the beauties of a horse, tho' many are pleased with them. When a horse bridges in his head, provided he carries it aloft, with his neck arching upwards, he is in his proper attitude; but when he bends his neck downwards, his figure is disagreeable, his sight and toes are too near together, he hangs on his bridle, nor will he obey command. 'Tis an undoubted sign that a horse is sure-footed, if he presses lightly on his bridle, and you can easily guide him. If, on the other hand, he hangs down his head, and weighs

weighs you down on his neck, with your arms bearing on his fore-legs (called, *being on his shoulders*) he will be apt to strike the ground with his toes, and stumble.

To cure your horse of hanging heavy on the bit, tie him for an hour or two, once a day, with his tail to the manger, and by a rein, on each post of the stall, tied to each ring of the snaffle, let his head be lifted as high as you can, and leave him in that position.

Grooms and horse-breakers are right enough in their notion, that the head should yield to the reins, and the neck form an arch, but take no care to make it arch upwards. In attempting to raise a horse's head, they tell you, it makes him push out his nose; that his head is too high already; but they forget, that it is not the distance from his nose, but from the top of his head to the ground, which should be the proper measure of the highness or lowness of his head. They mistake again when they say, the fault is in the manner of carrying the head, whereas it is rather in that of the neck, which if raised, the head would appear in the position of one set on a neck well formed.

In lifting up the head the neck is raised, and thereby the head brought in; for, even while the bridle is in a straight line from the hand to the bit, it is easy to draw in, or thrust out the horse's nose, just as the neck is raised or depressed. A contrary practice is commonly used by horse-breakers, who usually break their colts with their heads cavedoned very low, their necks stiff, without allowing them the least freedom or suppleness. When the breaker has finished his operations, and taken off their caparisons, they are mounted for the road, when enjoying more food and

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rest,

rest, and having not been properly taught in the manage, they frequently plunge, which renders it necessary to break them a second time. And as few gentlemen know how to manage their horses, they are committed to the care of their grooms, from whom, it is highly probable, they will learn many bad habits. Thus, by a wrong management at first, the owner is often deprived of the pleasure and service he expected, from the beauty, strength, and other good qualities apparent in his young horse.

But suppose your horse carries his head, or nose, too high, yet by moving his shoulders lightly, and going safely, he makes you some amends. Observe attentively the cause of this fault. The necks of some horses are set so low on their shoulders, that they can have no other motion, but to bend first down, and then upwards, like a stag's. Some have their necks too short. A head set on such a neck, has not the liberty to bend inwards, so as to form an arch, because the neck-bones are too short to be flexible; and yet the number of vertebræ, or bones, in the long and short necked horses is the same. In some, again, you will find the jaw so thick, that it adheres to the neck, whereby it becomes impossible for the head to bend. In others, the under line from the jaw to the breast is so very short, as not to allow the least room for the neck to rise.

Though the faults in all these cases are incurable, yet a little may be gained by a nice hand with an easy bit; but no use must be made of a curb, martingale, or other compulsive method; for none of these will force a horse to carry his head or neck in any position which nature has made uneasy to him. By such coercive means
you

you might indeed make him continually toss up his nose, and besprinkle you with his foam.

The same rule which has been before given for a loose-necked horse, will serve for those that are light-mouthed; to which may be added this caution, namely, carefully to examine, whether his saddle girths are so fixed as not to pinch him, or that the bit, by being placed too high in the mouth, does not hurt his lip; for, either of these causes will make him fret, and his head unsteady.

It is a customary practice to be always pulling at the bridle, either to shew the spirit of the horse, or the skill of the rider. For this reason horses are generally taught to hold their heads low, and pull so strongly, as to raise the rider from his saddle, and to stand in his stirrup, tho' but in a gentle gallop. The impropriety of which we may be convinced of from ocular evidence, when we see a horse that gallops in a different manner. We cannot help saying, he canters excellently well, and find by experience the ease and pleasure of his motion. As to horses bred for the turf, where swiftness is the principal, and indeed the only thing considered, the method may be allowed to take place.

Another good rule in horsemanship is, that the rider should never correct his horse, but when gentle means and cherishing will not prevail; which every horse of a good temper will yield to, if he be made sensible, what, how, and when to do that which is required of him. But the horse that will not be moved by gentle means, the rider may be assured he is of a bad nature. But if it should happen that correction becomes necessary, then *Solomon's* observation will be deemed just, *That an untamed horse becometh*

fierce. Whenever he offends, correct him moderately at the instant he errs. But the contrary practice we are all witnesses to, when we behold the common horse-breakers and ignorant riders to minister the most horrible and violent corrections, when the beholder cannot so much as see a cause, nor the corrector himself give a tolerable reason for his inhuman severity. So that it is evident, that when a horse has been taught, and yet deviates from his discipline, he should be punished at the very instant he commits the error, but not to correct him for ignorance, which shews the rider to be mad, or as ignorant as his horse.

Dealers are observed to be always pulling at their horses, laying their spurs to their sides, and constantly checking them, not by way of correction for any fault or error they have committed, but to make them bound and champ the bit, while the rage they are in is boasted of as an instance of their spirit. The manner of their riding, with their arms spread, and low on the shoulders of the horse, makes them stretch their necks, and gives a better appearance to their forehands. By this means they also cover a thick jaw, which, otherwise, would not yield to the bit; and likewise hide the ewe-neck. If, indeed, your horse is unsteady to the bit, has naturally a heavy head, or obstinately carries his nose in the air, you must find his mouth as well as you can, and do the best you can with him.

Horses are frequently taught to start, by whipping them for starting. How is it possible he should know that it is intended as a punishment? In the riding-house, indeed, a horse is taught to rise up before, to spring and lash out his hind legs, by whipping him when tied between two posts,

posts, allowing his head a little liberty. If he was sensible, that this was a punishment for his acting in that manner, that method would by no means teach him to do it. By the same method he is taught to spring and fly when frightened. There are few horses but would pass quietly by an object they were beginning to fly from, if their riders would throw the reins on their horses necks, instead of gathering up their bridles, and putting themselves in a posture to prevent danger, where none is.

It is customary with most riders, when a horse starts at a thing on one side of him, to turn him out of the road, and force him up to the thing he starts at. If this does not rid him of his fear, or make him readily comply, in passing the object, he makes a great circle with his croup out of the road; instead of which he should be taught to keep strait forward, without regarding objects wherever he sees them, either on one side or the other.

If he sees any thing on the left to make him start, hold his head high, and keep it strait forward in the road, pulling it away from the thing he starts at, at the same time pressing your leg close to his flank. He will then go strait forward on the road. And if you turn his head a little more, his croup may be forced up to the object that frightened him. Never quarrel with your horse, if you can help it. If he is apt to start, occasions enough will offer to teach him obedience; if the thing lies directly in his way which he starts at, force him to pass it; if he has not used to start, do not contend with him about a trifle.

But though this rule, for passing an object may take place in the cases above-mentioned, yet

perhaps it may not be so well adapted to a managed horse, which has been accustomed to obey the leg. Yet even in this case, if the horse is really afraid, and not restive, it will be right to turn his head aside, unless you would make him familiar with the object that disturbs him.

It is a notion generally entertained, that it is necessary to force a horse to go up instantly to the thing he is afraid of, and how unwilling and restive soever he may be, he shall not be suffered to prevail against his rider: but this is carrying the matter a little too far. A horse that has not been used to the sound of a drum, discovers his fear when he hears it. The best method to conquer this fear is, to beat a drum near him when he is feeding. By a frequent repetition of this noise, it becomes familiar to him, nay, is pleasant, and he takes it as a forerunner of his meat: whereas, had he been whipped or spurred up to it, it is very probable he would have started at it ever after. May it not be as reasonable to suppose, that a horse may be as successfully cured of starting at other things by gentle usage; and that his fear would be more easily conquered, by permitting him to go a little from, and avoid an object, which, at first sight terrifies him, till by a frequent sight of it, it is familiarised to him, and he is convinced that it will do him no hurt? This seems a much better way than to punish him, fall in a passion, and at last perhaps be obliged to submit to his will. And should he ever light on the same, or a like object again, you may depend on meeting with the same refractoriness, that he will recollect his former terrors, and renew his disobedience.

It is generally imagined, that a horse stands in fear of nothing so much as his rider: but
this

this. I am apt to think is not universally true. May it not happen, that he is terrified with the dread of instant destruction? of being overwhelmed, drowned, or of falling down some horrible precipice? If so, can we be surprized, that the sight of a loaded waggon should make him shudder, and unwilling to pass it? May he not apprehend, that what seems to hang over his head, will fall upon him? To convince him therefore, that there is room for him to pass, observe this rule: Turn his head a little from the carriage, and press your leg hard against that side which is farthest from it.

When a horse is forced up to a carriage he starts at, is it not natural to suppose, that he apprehends himself obliged to attack or run against it? Can it be imagined, that the rider's spurring him on with his face directly to it, he should understand as a sign to pass it? We all know how apprehensive a horse is of the approach of the least danger to his face and eyes, insomuch that he jerks back his head from the hand that offers to touch him in that part, tho' it be only to caress and make much of him. Nor can he be compelled by any means (if he can avoid it) to go face to face even to another horse. These hints may be of use in the treatment of starting horses.

As there is no good effect produced by whipping a horse for starting, so the clapping of his neck with your hand, to encourage him, has as little tendency to reclaim him. All that need be done in this case is, to make him sensible by some tone or expression of your voice, to which he has been accustomed, that you do dislike his action. For you may depend upon it, that if a horse once foils his rider, he will always prove
stubborn

stubborn and disobedient; and therefore the mildest and gentlest methods should be used to reclaim him from his errors.

But though a horse ought not to be forced up to a carriage he starts at, (as before-mentioned) yet if you should meet with one at a narrow part of the road, which you think will frighten him; after you have made him sensible he is to pass, do not flinch from your purpose, but resolutely push him on; especially, if part of the carriage is already passed you; for if he has been used to back and turn round, when frightened, you may assure yourself he will not do it, if he perceives your hand slacken, or feels not your legs pressing him; and this at a point of time, when both you and the horse are in the greatest danger, that is, when the wheels of the carriage may take him as he turns. Be sure, at this time, not to check him, by touching the reins of the curb. Few, I believe, know that he who leads a horse by the bridle should not face him, when he lags, or is unwilling to follow: but if the rider raises his arms, shakes his whip, or jerks the bridle, instead of engaging the horse to follow, he frightens him; whereas with gentle usage, and a little patience, he would find scarce any difficulty in accomplishing.

The snaffle is preferable to any other sort of bits; but use the curb very sparingly. The most proper snaffle is that which is thick and full in the mouth, at least let the ends, to which the reins are fastened, be so. Those that are made small and long, cut the horse's mouth, and falling back on the bars of the jaw, put him in pain.

To give rules for the exact management of the curb, is what we shall not attempt here. Suffice it only to observe, that the greatest caution is required

quired in the use of it. It is not the strength of the arm, but a gentle turn of the wrist, you must apply to it. The proper play of a horse's bridle, by which his spirit and docility are known, may be adumbrated by the pliability of a rod when it hath taken a fish.

You should never put a curb on a horse, in order to compel him to do a service which he cannot readily do. A snaffle will give you power enough over his head to turn it any way; but as a curb acts only in a strait line, you can only use it in the same direction. By a curb, you may turn a horse out of one track into another, but it is because he takes it only as a *signal*. If you put on his curb when he is to draw a chaise, in which he is obliged to take a larger compass in turning, the necessity of which he does not apprehend, you will probably find him *restive*; but use the snaffle only, or fasten the rein to that part of the bit which does not curb him, and you will find him pliable to your pull, and be soon sensible of the duty required of him. Such is the right treatment of a horse of spirit, and a good mouth. But if he has neither of these, you must do with him as you can, and ride him with such a bit as you can manage him best with.

When you are on a journey, you are not to regard the fine carriage of your horse, so much as the encouragement you ought to give him, and to employ all your thoughts how to keep him in a good humour. That both yourself and horse may proceed with the greatest ease and pleasure, keep his head raised; but if you find he flags, you may suffer him to bear a little more on the bit, than you would do in an airing. If your horse falls lame, is tender-footed, or tired, you will soon be sensible of it by his hanging on the bridle.

bridle, which is the natural consequence of his ailment. Your chief reliance therefore, for the performance of his journey with speed and alacrity, will depend on his mouth, which you will find in good order as long as his strength lasts; and likewise on the goodness of his feet; which, that they may be always in good order, be very careful that the farrier does not spoil them. To prevent which, the following few directions may be of service.

When the farrier shoes your horse, let him not hollow his feet, but pare them quite flat, and chiefly at the toe. The farrier, to make his work look round and neat, gives the finishing stroke at the end of the horn of the hoof, above the toe. Now as this is the most useful part of the hoof, nothing can be taken from it, without weakening it in the most essential part. Suffer him not to pare the heel or frog, except it be to take off what is ragged or broken; which you had better do yourself with a knife, at your leisure, than to trust an ignorant farrier to pare it.

As pressure is undoubtedly the cause of corns, horses would be less liable to them, if the above method was practised, since the hoof in that case would escape the pressure it is liable to in the usual manner of shoeing. This is likewise a defence against pointed nails, which can never pierce the flesh of the foot, unless the frog loses its natural state by being pared away. This method is likewise useful in another respect; it keeps open the two divisions of the heel, and preserves them in their natural position, broad and asunder. But the common practice of farriers is the direct contrary, who pare the frog extremely thin, in order, as they term it, to open the heel; but by this means they defeat the very thing they aim at.

But

But this is not the only mistake they make in shoeing a horse: for they drive their nails backward on the heel, which is the soft and most sensible part of the hoof; but knock in none at the toe, where the hard and stiff substance is best qualified to bear them.

There are not many horses, except the stoned, that have high heels. Whenever this happens, it is necessary to pare the whole hoof flat, but not to meddle with the frog. When a horse has so low a heel, that the fleshy part of it comes too near the ground, he must be pared only at the toe. If his pasterns are short, so must be his shoe; because, in this case, a long shoe will throw his heels further back, so as to obstruct the pliability of his pasterns, and thereby put him in pain; which, for many reasons, should be carefully avoided. A short shoe may indeed sometimes occasion little accidental lamenesses; but when the shoe is long, and the nails drove far back on the heels, the consequence will be fatal, the heels ruined, and the horse spoiled. Experience makes it evident, that low-heeled horses go best after they have been long shoed, that is, when the foot is grown longer, and the shoe necessarily fits shorter on the foot, in proportion as it is brought nearer to the toe.

The reader will excuse this short digression about shoeing a horse, because on that depends very much his going easy on the road. For while a horse finds himself uneasy in his feet, he will never perform his duty with that cheerfulness and alacrity he would do, if he was not sensible of such an inconvenience. We now proceed to some other particulars, a due attention to which, will make the practitioner to attain that skill in horsemanship,

horsemanship, which every curious rider is ambitious of, or would be thought perfect in.

Most riders, though in other respects deemed good horsemen, are of opinion, that they have no command of a horse but by his bridle; and that the only use of the spur is to make him go forward; but a little experience and observation will convince them, that a further use may be made of these implements to good advantage. If he is touched with your left spur, and at the same time he is not permitted to go on, he takes it as a sign to move sideways to the right. Your right spur may be applied in the same manner, which will produce the like effect on the left. After this, he will obey a touch of your leg, without using the spur, which he still retains a remembrance of. Thus, when a horse stands in a stall, if you strike him with your hand, he moves his croup to the other side. And you will find, by a continued practice, that his croup is as much guided by the leg, as his head is by the bridle; and he will never disobey the leg, unless he happens to be in a restive refractory humour. Thus you will acquire an easy command over him; by a touch of your leg he will move sideways, and if you clap both legs to him, he will go strait forwards: nay, though he stands still, if he perceives your legs near him, he will be on the watch, and by the slightest pull of the bridle upwards, will raise his head, and give the spectator a view of his forehead to great advantage.

We are assured by the riding masters, that it is on the proper use of the rider's legs, and the guidance of the croup, that all the airs (as they term them) in the manage are taught. It is by
these

these documents the trooper is instructed to make the passage, or side motion, to close or open the files, and to practise all the military evolutions. But though this discipline may seem peculiarly adapted to the convenience of the trooper, yet may be useful to common riders, when a horse is given to start or stumble. In the last case, if he feels your legs pressing on his flanks, and his head raised by the bridle, he will go light on his fore-legs, by which he will be aided and supported, which will prevent his stumbling, and if he actually stumbles, it will help him to regain his footing, if he is not precipitated beyond a possibility of recovery. Hence this assistance given to the horse by the rider's hand and legs, is called *Aids*; for to hold up the weight of a heavy dull horse, by the strength of your arms, is as impossible, as to hawl him back when thrown off a precipice. In every action required of a horse, he is supported by the hands and legs of his rider.

The like treatment may be applied to a horse that starts. When you perceive his sudden motion to one side, clap your leg close on the same side, and his spring is instantly stopped. And if you press him with both legs, he keeps strait on, without minding what he started at, following the direction you give him, and will not fly back from any object he sees. By the same means, in going down a hill, you will keep his haunches under him; relieve his uneasiness on the side of a bank; direct him in avoiding the wheel of a cart or carriage, and to approach gracefully to the door of a coach, or go by the side of a horseman. If you have a pampered horse, that plays his tricks, curvets irregularly, writhes his body into all postures, tosses about his head from right to left, or alternately, press

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your

your leg to the opposite side, but not to let him go out of his track; by which means he will be prevented from springing on his hind-legs, on one side; nor on the other, because his head is turned that way; for it is certain, that a horse never starts or springs to that side on which his eyes are fixed. It is very improper to shake your legs against the sides of a horse, a custom which many riders use themselves to; if a horse has been taught, they are perpetually urging him on to violent action; and if he has not been so taught, they render it impossible for him to learn any lessons of this kind. Besides, if your horse be of a hot nature, this constant rubbing of your legs against him, will make him fret excessively; which fretting can be no otherwise quieted, than by keeping your seat, hands and legs perfectly motionless.

From these rules and observations an unpracticed horseman may learn, that a horse becomes obedient to the hand and will of the rider rather by *sleight* than *force*; and that something more is wanting to render a horse tractable, and easy to be governed, than what he learns from the lessons first given him by the breaker.

The first lesson a colt learns on his being broken, is, to *mouth* the bit, and then to *pull* at it; for if he does not press it, it is in vain to expect, he should be guided by it. When he has been a little used to the pressure of the bit, he gradually finds his neck stronger than his rider's arms; of which, when he becomes sensible, he will make the greater opposition, and will be often capable of foiling his rider. The skilful breaker well knows, that now is the time to teach him that suppleness and pliancy, especially in his neck, on which will depend his future serviceableness and
good

good behaviour ; for *stiff-necked* and *disobedient*, we know, are synonymous terms. It is by the muscles of the neck that the horse's neck is moved, which therefore may be called his helm ; by which he is guided in his course, and his motions changed or directed.

By suppleness we are to understand, the ability and readiness of a horse to move every limb and part of his body, in a manner agreeable to the signal given him by the hands and legs of the rider ; as likewise instantly to perform any other motion, to bend his body, move and turn in a short compass, and other feats he has learnt from his instructor.

But as the future serviceableness of a horse depends very much on the skill and judgment of the *breaker*, it will be necessary to give such rules and directions, as that any gentleman may be capable of judging, whether his man takes the right method to initiate his colt in a proper manner ; and to correct him when he is wrong.

But that the rider may not lose his time, nor the owner his money, in teaching a bad horse, it may not be amiss to give a short description of such, as it will not be worth while to bestow any labour or expence upon. Such then are these : The club-headed, distorted in shape or make, with an ugly visage, gourdy-limbed, short and thick necked of a low forehead, narrow and shallow breasted ; turn all such to the dungcart, carmen, or plough, as unfit for the road or genteel service. None of these are compounded of a true temperature of the elements, as every well framed body should be ; and therefore impossible to be reduced to the perfection of action, otherwise than by abuse and great force, which

nature abhors; nor can such keep what they learn, but for a short time, since their evil dispositions will in the end prevail over all the pains you can take.

When by gentle and familiar usage, the horse is docile and tractable, put on a headstall, or a canetsane, over his nose, with a pair of strong reins, but so loose and easy for his nose, as may neither hurt, nor make him abate of his courage, or his quick and fresh feeling. Then in the gentlest manner set a saddle on his back, with an upright short pommel, so that the hand may not be hindered from its due and proper exercise. The bolsters of it should be broader in the top to inclose the thigh, and yet to bear so slope, that the knee be not pinched; nor the thigh with-held from the true resting place. The seat of the saddle should be of a reasonable length and largeness, the bolsters behind bearing forward, to inclose and support the thigh, to the bolsters in the forepart, the strapper of which must be broad and strong, and so must be the girth and buckles, which should be cross-girded, so that the saddle may rest firm on his back; which will render the seat easy, sure, and certain. Let the near stirrup be almost half a hole longer than the right.

The horse being made somewhat tame and gentle, yet as he was never under tutorage before, and ignorant of what his new master would have him to do, so that he may be said to be in great diffidence and perplexity; therefore, to free him from his fear and perturbation, I would have a staid horse saddled and rid before him, and then both to be brought to the block; but the old horse first, and then the colt. At the same time,
let

let the rider use him with all possible friendliness, soothing him with gentle words, stroking and clapping his neck, &c.

Let the reins be equal and just of a length, holding them in your left hand, not stiff, nor very remiss or loose.

When you are mounted on his back, sit still and quietly for a while, lest the horse should be disturbed at any sudden motion. When you are settled in the saddle, observe that your nose be directly in a line with the horse's foretop, between his ears, with your legs strait down, neither thrusting down the toe, nor lifting up the heel, but with your foot so evenly in the stirrup, as if you stood on the ground. Let the stirrup leathers be rather short than long, winding your toes somewhat nearer to the horse's side, than the heel, holding the reins parallel with his crest, even with the point of the withers, just above the mane. Let your thighs and knees be close to the saddle, and your feet resting on the stirrup in the due place. Let your body be erect and strait, your ridgebone answering to that of the horse; so that his body and your's may appear but as one piece of mechanism.

Now let the rider draw the horse's head with his hand, in order to remove all fear and hard conceit of his riding. Then let him walk on some paces fair and softly, and stop again, making much of him; and pace him softly and quietly to the place where the rider intends to trace out a ring. All this the rider must do boldly and without fear. And as he must be thus used in going forward, so must he be treated in pacing and treading out the ring.

The ring to be trod out for this purpose, must be in some new ploughed ground, with a deep

mould. Let the old horse enter betwixt two furrows, so far as the rider may have space and mould enough. Let the young horse follow close to him, because, having the old horse for his guide and example, he will be induced to go the more willingly. Then let the old horse (the colt following at his heels) pass on the right hand, athwart the furrows, and tread out twice together a round ring, containing in circuit about thirty paces; and being come a second time to the place where he began, let him tread out the like ring on the left hand, and when he has gone twice about, let him begin again on the left hand, and so continue till he has gone four times successively about the left ring, and the right six times. This done, let him go fair and softly out of the furrow where he began about thirty or forty paces, and there stand still, keeping his head and body right on the path. Let somebody always walk by, to observe his goings, how he performs, and to give a hint when he does amiss.

Having gone through this exercise, let him walk gently back to the place from whence he set out. There let the rider alight, and make much of him, by cheering him with his voice, clapping his neck, and giving him with his hand a little grass, hay, or bread, to procure or win love. In this manner let him be used two days, with a horse before, and after him.

After this, let him begin and lead himself, and tread and pace the ring in the same gentle manner, for the space of ten days, all the while keeping a temperate, steady, and fine hand upon the reins, with a sweet feeling stay. See that he carry his forehead, just as rams do when they prepare to fight; whereby he will learn not only to rein well, but bear his head steady and light.

And

And when he knows how to perform what is required of him, and is cherished for doing it, he will always be ready to do it freely. If the rider does but mind to keep his hand always steady, the horse will do his duty with wonderful pride and delight; but a harsh hasty treatment of him, will have an effect quite the reverse.

In pacing the ring, the rider must not carry an over-hard hand, to dull the sense; but so temperately, that the feeling may be always fresh; otherwise, by pulling him too violently, you will gall his nose; to avoid which, he will set his head and neck awry; whereas, if he stands in the furrow with his neck in a line with his body, the rider moves him gently forwards, and in that very motion turns him on the right hand, by drawing very softly the right rein with his right hand, lower under the pommel of the saddle, whereto if he yield (as he certainly will having trod the same before) let the rider immediately make much of him, without either drawing or slackening the rein. At which time, for his so doing, as well for the ease of the rider as the horse, if necessary, let some skilful person come on the right side to his fore shoulder, and thrust him by little and little, and the rider likewise press him with the calf of his right leg, and the clack of his tongue, to aid and encourage him to go forward. If a horse be of the right stamp, he will soon learn to do it. However, if he should fail in the very motion of the turn, then let the rider draw the rein with his hand, as before, whether it be to the right or left. All which must be executed with the gentlest dealing; so that the horse may hope for rest and quietness. By such kind treatment, the rider will always
find

find him obedient to his hand. But if he be a jade, he is worth neither teaching nor keeping.

Having already spoken of pacing a horse in a ring, it follows, that after the ten days are expired, the horse be taught to trot the ring. He must begin this practice in a slow gentle trot, in the same manner as he was at first taught to pace it; that is, increase his ring-turns by two and two every day, till he make ten turns for the left ring, and twelve for the right, which will augment his swiftness: but of this he should be restrained till he becomes more perfect, and then he will do it with all the grace and pride imaginable; for to bring to perfection, is the very quintessence of art. While he is learning to trot, he must not be rid with a wand, or wear a bit, till he is perfect in that action, stops, and turns well on both hands. He must by no means be suffered to gallop, till he can also advance well. By proceeding with him in this manner, he will be exact in his pace, just in his trot, with a staid hand and neck; all which being the effects of nature and art combined, afford the most sensible delight.

When, therefore, you begin to trot the ring, let it be your particular care to move him thereunto, at first, with all the mildness and gentleness you can devise, and let every action be done upon a restrained, temperate, and firm hand, with a sweet stay, and a true rein; that is, that his nose be just under his forehead, neither jutting out, nor drawn in, but in the middle way between both, which is the just placing and setting of his head. This will give him a pleasant mouth, when he comes to wear the bit, in which the chief point of horsemanship consists; because
this

this gives ease, grace, and decorum to all his actions. This may be easily accomplished, if the horse be of a perfect shape and good spirit. But if he make resistance, is vicious, or not well broke in, then trot him swiftly, with a quick voice, whip, and spur: for the time of his learning to trot, is the fittest opportunity to make him forget his toys, and mind his way. And if all this doth not cure him, put him into a gallop, and spare him not. And if this fails, you may be assured he is a jade in nature, and will prove so to the end, and therefore absolutely incurable.

The next thing that falls under our notice, to instruct the rider in is, how to make a perfect stop, after he has ended the number of his ring-turns. He is then to trot his horse right out in the middle furrow betwixt the rings, till he comes to the place of stop. There he is to make a pretty long stay; observing, the while, to keep his horse's body right in the path; for if his body, or any part of it, stand across it, do not correct him in a passion for it; but let a footman put him right in the path again, as before-mentioned, by thrusting in that part that standeth out of order, or cause the horse to go further in the same path, and stop him, holding the rein straiter on that side, to which he forces his head; after that, pull the other rein, which will force him to go right on. If he obeys your hand, be sure to cherish him. After this, it may be proper to trot, or stop him on a ground a little steepy, or uneven.

If you have a mind to teach your horse to go back, you must keep a firm and staid hand upon him, yet with some liberty; then gently striking him on the neck with your rod, in that instant
say,

say, back, back. But if he refuses to obey, let a person on foot gently strike him on the knees with his rod, and with a gentle pull with your hand, and fair means, you will win him, and when he yields, cherish him.

Having shewed the rider how to govern his horse without wand, bit, or spur, the next thing is, to instruct him how to manage all three, together with the true use of the hand upon the bit, this being one of the chief, and indeed, the principal point of horsemanship. First then, let him take the wand very warily, that so his horse be not frightened at the sudden sight of it; and to inure the horse to it, let him toy and scratch him about the neck with the end of it; he must carry it in his right hand, with the point upright; and when he sees occasion to use it, let the point fall close to him. In the management of it, let him lay his hand upon his right thigh, with his wand across the horse's neck; and when he is just turning on the left, let the rider lift up his hand and rod, and hold the point strait forward on the right side against his eye; and as the turns are changed, so let him change his rod to the one side or the other. But if his horse will not turn to the side he directs him, let him strike him on the opposite side; and on which side soever the horse shews himself restive, let him carry his wand on the contrary side. When you would make him carry his forehand right, strike him gently on the shoulder, or fore-legs; and if you would have him lighter behind, strike him on the rump and haunches. This may suffice to instruct the rider in the use of the wand; let us now proceed to the management of the bit.

The bit is an instrument which is guided and directed only by the hand. Now, as the art of riding

riding is grounded on the right use and government of the hand, under the direction of reason and judgment; so the horse, in all his movements and actions, ought to be guided by, and answer to the manual motion.

In the first place, let the rider be careful, that the first bit he puts in his horse's mouth, be easy and pleasant, and by no means to give him any disgust, yet so, that the gentleness of it cause him not to despise it, nor its hardness drive him to despair. A due mediocrity is the justest rule by which you should govern your practice.

If when he carries his head well, you press it with the bridle, you must presently ease the bridle-hand, and make much of him, for so readily shewing his obedience; and whenever he does his duty well and chearful, he ought never to be vexed, but to be soothed and encouraged; by which kind and gentle usage, he will be always ready to please you.

Again: When the rider bears a firm hand with a stay, whereby the horse's head is brought in, and yields to his hand; yet he must shorten the rein of the bridle, till his horse's head be settled in its due place; that is, neither too high nor too low, but in a due mediocrity.

Having brought our rider thus far on his way, (we hope) to his no small improvement, we shall not leave him, till we have done all in our power to make him a complete master of his art: for there are many things yet remaining, with which he must be made acquainted, before he is perfectly accomplished. But to proceed:

Having instructed the rider in what order to keep his horse, and that in the management of his actions and motions, he must observe a due mediocrity, our next rule is, that he stay him temperately

temperately with an even hand, proportionably to the resistance he makes, without giving him any other liberty, but to strike him gently with his rod on the bowing of his neck, provoking him with a little touch of the spur on the side to which he most writhes his buttock; to the end he may go properly. But if he draws in one of his fore-feet, make much of him, and then stay a while, and by degrees he will understand your intent and meaning. If you want him to go back, he will do it lightly with both his fore-legs, if he is touched on the neck with the rod, and hears the word *Back* spoke aloud to him; at the hearing of which, the sight of the rod, and drawing of the bridle, he will go back, to the rider's desire. And whenever he deviates from the right and true way, let the same course be taken with him, that is, to go back in the manner here prescribed.

However, if, notwithstanding the rider's pains, the horse still continues somewhat refractory, let him not despair; for he will be soon won to a good mouth, by a temperate usage and a firm hand, which consists in the mediocrity of slackening and drawing the bridle, which is properly called a sweet stay. This makes him light on the hand, champ the bit with great pleasure, and to have his head staid in due form and place, governed by just reins; a staid and light come-head, playing on the bit, being properties inseparable to the actions of every well-shaped horse.

But as it may seem very difficult to have a continuance of perfection in any action, although it be common upon a stop, or standing still, to bring him into order; yet perhaps, on some motion, he will leave playing on the bit, and bear up his head especially on a full career. But this proceeds

ceeds from the want of knowing how to maintain and continue the hand just and firm with a sweet stay, so that he may take pleasure on the bit. Therefore, the skill of governing a horse, in his furious as well as quiet doings, is next to be considered.

When, therefore, the horse puts himself in any disorder, let the rider carefully note it, then stop him, and make him go backward, as you did before; for by this means he will be brought into right order again; then presently make much of him, and instantly move him forward. In the same manner he must be used in treading the ring; first, gently upon the pace, on the trot, and the gallop: which the rider must be extremely careful to see precisely done, otherwise the horse will gape, thrust his tongue upon, or over his bit to defend himself, or shoot out his head suddenly, pluck it in disdainfully, or shake his head one way or other, to free himself from the pressure of the intemperate hand, which to him is violence, and contrary to nature, which art is ever studious to please.

The true form and practice of drawing the bridle deserves also the rider's careful attention. When he is mounted on the saddle, let him draw the reins equal. If the horse refuses to obey the bit, let the bit be slackened, and the rider hold the reins in his left hand, with the little and ring-finger between, under the pommel of the saddle, as near the withers as possible, which he must not remove till he feel the horse stay upon the bit; and hold him there without further drawing, till he perceives his head stand in the true form. But if it does not, then let him yield a little his left hand again, and when he has stood a pretty while, let him bring his left hand to its

former place again, where the horse made his first stay upon the bit; then let him draw the reins with his right hand somewhat more through his left, as before, but so little and softly as scarce to be perceived (for so must all the motions of the hand be), then keep it staid and firm a pretty while; and if he yield, though ever so little, let him keep his hand still at one stay, without either slackening or drawing it. By this gentle usage the horse will feel the ease he has got by yielding to it; immediately upon which you must caress and make much of him. But if it so happen, that the reins fall slack, the rider must not remove his left hand, as before, but draw them again into his right hand; to which, whenever he yields, make much of him; still continuing to solicit him, till his head be in its due place. If after all, he bear not light, let the rider strike him gently upon his knees, to make him go back, whereby he will bring in his head, and then will the bit move, and his hand find ease. But, at the same instant, let him be very careful to keep his hand so firm and steady, that he neither slacken nor draw it, to the end the horse may feel and retain the ease of his own motion of yielding, which he will not willingly lose, it being delightful to his nature; it gives him pleasure to stir the bit in his mouth, and will go backward with it. When the rider perceives he has conquered his refractory humour, by observing the same course of practice, he will keep him in good order, and bring him to a more continued perfection.

If a rider duely attend to the particulars of the foregoing discourse, we imagine he may furnish himself with the rules requisite to make him a good horseman. And yet, if the nature of the horse

horse be opposite and repugnant, (as we before observed) all his skill and labour will be to no purpose. And however he may for a time seem to be taught, yet doubtless it cannot be of any long continuance. We shall therefore give the initiating rider some further rules and directions, by the due observation of which, he may render himself complete in the art of horsemanship.

1. When the rider is teaching his horse any of the foregoing lessons, or any other, let him attend to nothing else.

2. That he do not permit any one to ride him, while he is under his care, and till he is perfect in those lessons he has been teaching him; lest the diversity of teachers, and their different manner of teaching, should confound him.

3. That when he is brought to a just stay and position of his head, and an assurance of the bit, that the rider's care will then be to maintain him therein to a fulness of perfection.

4. When the rider finds him breaking order, let him stop him, and make him go back; as before directed.

5. When he is in proper order (as hath been frequently intimated) make much of him, and not stay long, but with a firm hand, gently put him into his pace again.

6. If he continue in good order, cherish and encourage him, guiding his body with an easy and gentle motion of the calves of your legs; put him on to move more expeditiously, which, if he is of a generous spirit, he will do with alacrity; yet still remembering to keep a firm hand, unless he bring in his head.

7. If in his trot you feel him heavy upon your hand, stay him, and cause him to go back, which will reduce him to order again; then gently put

him into his pace, and so to his trot, as before ; which being well done, sooth and cherish him with your voice and hand. By which means the rider will so ingratiate himself with him, that he may guide him with a thread ; then let him give him a little grass or hay out of his hand ; tickle and scratch him, and speak to him in the most kind and loving words ; this will make him, at his next exercise, do every thing readily, to his rider's wish ; and within twenty days, or thereabouts, he will pace and trot in such order, that the rider need not be ashamed to exercise him in the ring or the manage.

8. In his first trot, be sure to keep your true seat and firm hand, so that he lose not that excellent grace and form before prescribed. But forbear to gallop him before he is quite perfect in his swift trot ; out of that trot, put him into a swifter and quick gallop in the large ring, even to the stop : but in doing this, be cautious, that you do not hastily draw your hand to you, but by a little stay of your body, back and hand together, oblige him to retreat a step or two ; there stay him, and permit him not to go forward ; at the same instant make much of him ; and then let your hand and body resume the same position they were in before.

9. Experience has verified the truth and success of the rules before prescribed. Let the rider therefore pursue his practice, and continue it. Let him pace his horse over some deep fallow as fast as he can for half an hour, but suffer him not to trot ; let him keep his hand in a firm and temperate stay, as before ; and if he observe his head to be in due place, his carriage light and pleasant upon the bit, he may be assured he has gained the perfection of the hand, and the true
use

use of it, for the breaking in and teaching his young horse. Upon the whole observe, that if he be of a perfect shape, his head will be in the due place, and light upon the bit without art.

Having thus given the rider all the directions necessary for the breaking in of a young horse, and the proper lessons for perfecting him in all his proper motions and exercises: we shall discourse a little of a horse that is already taught, and perfected in his actions. With such an horse, an expert rider has small use of a rod, whip, or any other help; he has little other care, but to keep his true, just, and perfect seat, because his horse by the least token of the bridle or spur, will do all things with such harmony and concord of time and measure, that the spectators will judge the man and horse to be but one body, and to possess but one mind, one will.

It is the true shape and natural goodness of a horse, that art attends to and works upon. In horses of this temperance, the rules of art have perfection with continuance; so that a horse endowed with these excellent qualities, shall not endanger the wind or limb of himself or rider.

Neither shall the person of his rider be ever in peril from the rearing up, or running away of a thorough taught horse.

Nor shall the rider have reason ever to complain of the heavy bearing of his horse's head, but shall always find him ready to perform whatever is required of him with cheerfulness and alacrity. Neither shall he have occasion for canetsale, mussole, martingale, or the like, but only false reins.

The actions of a well managed horse, will discover the difference betwixt a truly knowing and an ignorant rider. Such a horse appears with all

the beauty that an animal of his order is capable of, and shews himself, as well as the expert rider, with a noble grace and dignity; and ravishes the judicious spectator with delight and wonder. All which perfections are attained by good discipline, discreet management, and allowing time with moderation and temperance, which the Many have little regard to; who are quite careless whether their horse is in or out of order, and ride him with such extremity of whip and spur, and the poor horse is so cruelly tormented, that if he does not drop down under his burden, is at least rendered incapable of performing any other service for a good while after, if not become useless during the remainder of his life: but what better can be expected, when his rider is a madman?

When your horse is perfect in his lessons, and has learned to trot swiftly, to stop, as well as to go back; the next degree he takes, must be rightly to advance; which is done by lifting up his fore-feet just and even together, like a goat, somewhat above the ground, and to let them fall just and even, twice or thrice successively. If he does this truly and accurately, it will enable him to make a just and perfect manage, and a ready and true turn. The proper method to attain this is, to trot him gently forty or fifty feet in some plain way, then give him a stop, which he will perform exactly, because he has learnt it already. Let the rider always keep a steady and pleasant hand on the bridle, then instantly with a mild voice say, *Hup, hup*, striking him at the same moment on the shoulder, and also pressing his side, with both calves of his legs together, but spur him not, if he will by any means advance without it. And you need not fear, but with a little

little labour and patient teaching, he will attempt to do it twice or thrice together; if he do, let his rider at that instant make much of him (although perhaps he did it but very indifferently;) after which, let him pause a little, and take breath. Then trot him again in the same manner the like distance of ground, and as before, to use him gently again. But if he should not mend every time he is taught, he must still be solicited till he do better. And when he can make him advance perfectly on plain ground, then let him be taught gently on the side of a hill, to bring him to stop perfectly, and run sliding upon his buttocks or hind legs, which is very handsome, beautiful and graceful for manage and turn; and therefore let him learn this before he is taught any other lesson, and then he will do it upon a soft trot, and afterwards upon a soft gallop, and not before, but never upon a swift gallop, till he be perfect both in turn and manage. If he advance too high, and not just and even, with a good grace as he ought, the fault is quickly found, and as easily remedied, by correcting him with an even stroke across his legs with the wand, which must be instantly conveyed out of his sight, with a sweet staid hand on the bridle. A few such trials will amend what is amiss in his action, and perfect his practice.

As many horses are apt to turn more to one side than the other (especially to the left than the right) yet if a horse is of a good nature and perfect shape, a little art will remedy such a fault: but if he is a jade, you may as soon teach an ass to play on a fiddle, as to bestow your labour upon such a dull headstrong beast.

We shall now take it for granted, that the rider has taught his horse every movement that

is necessary to fit him for the road or the field, for travel or the chace; and therefore our only remaining business is, to instruct him, when and how to make the half-turn and the double, the chambetta, the manage, to pass a swift career, the cornet, and the like.

After a horse is perfect in the lessons we have already given, the next thing is, to teach him to make a true, just, and half-turn; which should be done in this manner: Let him be taught mildly and gently to make the half-turn (beginning always on the right hand) that is, for the rider to turn him with the help of his left leg, so that his head may stand that way, which before his tail stood; this is called the half-turn, because he makes a half circle. But if in the turn he set his head that way he did at first, this is a whole circle, and therefore called a whole turn. But let him be perfect in the half-turn first; in which he must be helped by the rider's voice, and calf of his leg, but by no means use the spur, if he can otherwise be brought to it; because the spur is a correction, and not to be used but at that instant when he commits an error, and not while he is yet scarce apprized of what he is to do. For a horse being a sensible creature, he will soon perceive his errors and offences, and a little correction will teach him to amend them.

The rider should take particular care to do nothing to drive him to despair, but every thing to encourage him: for having been formerly perfected in a just, even, and swift trot in the ring (the truest ground of all other lessons) he will easily turn on the right hand, setting his head that way his tail stood: which having perfectly attained, let the rider close it up with another half-turn on the same hand, with the prescribed help, setting his
head

head and all his body in the same way it was at first. Then let him take breath, and be made much of; after which, let him take the same course on the left hand, with the other helps above prescribed; and so change from hand to hand, leaving off always on the right.

In the doing whereof, let the intelligent rider carefully remark, whether he bring on the contrary leg orderly.

That he do it after the first bound of advancing, and likewise after the second or third bound.

That after he is perfect in doing the whole turn, the rider make him do it swiftly and roundly, without stop or stay at the half-turn, and expeditiously in the closing of every whole turn, and in as narrow a compass as possible.

That the rider (as before intimated) begin on the right hand, and end on the same.

When the horse, by this means, has acquired a perfect movement, let the rider give him three whole turns on each hand; of which let the first be fair and softly, beginning on the right hand, and ending on the same; in performing whereof, the rider must always help him with his voice, wand, and leg; by the continual practice of which, before he is taught any other lesson (which should never be given before he is perfect in the lesson he is learning) the rider will find in the end, that, with discreet and temperate teaching, he will bring him to an admirable perfection, and to keep time and measure so exactly, that the one shall not be swifter than the other; if either, the last, which for the most part is as speedy and perfect as the other.

We now proceed to the Manage, the true import and signification of which, should be rightly understood by such as would be expert in horsemanship;

manship; for, *to be ignorant of the terms, is to be ignorant of the art.* The word *Manage* is compounded of the two *Latin* words *Manus* the hand, and *Ago* to do or act; for the hand (which in this art is the principal instrument of acting) doth guide and govern the horse to every action, and therefore may properly be said, *Manus agere*, or as the *Italians* call it *Maneggiare*, which is as much as to say, skilfully to handle. And therefore when a rider exercises his horse skilfully and gracefully in his pace, trot, stop, advance, double or single turn, gallop, leap, capriole, cornet, assault, or whatever else the hand, which is the principal actor, or first mover, puts him to, may be truly and aptly called *Manage*; which cannot be so clearly understood, without the general knowledge of the practice and precepts of the whole art.

Now, although many good horsemen restrain managing to galloping, and in bringing a horse to and fro in the self-same path, by a half rest, or whole rest; yet when the rider manages with a half rest, and causes his horse, at the end of every managing path, after he has stopped, to advance together, and at the second bound to turn and rest one bound; doth not the rider therein exercise the trot, stop, and advance, and the turn which he formerly learned, and according to the same manner? Or, when he manages with the whole rest, by turning his horse immediately on the stop, without any tarryance or rest at all, which is the usual practice with us in *England*; and yet the managing of the half rest is most necessary for the attaining of perfection: Doth not the rider keep and maintain the horse in one path and one place of stop, making him keep his ground, and therein carry his neck, his head, his legs,

legs, and his body justly, closing his turn roundly, and in a narrow compass, with the true time and measure in every action, as he had been taught? How then can managing be referred to one only action, when it is the perfect acting of every action and lesson he hath learned? In which, when the horse is most ready and perfect, the rider may increase the frequent doing of his lessons as he will, or make an alteration of his turns and exercises, to find out the truth of his obedience; and when he perceives he performs the same exactly, and according to the rules of art in which he had been trained; then the rider may truly be said to be a complete manager.

We shall next mention the principal things that are to be observed in the true managing a horse.

He is taught his manage with a soft trot, and not with a gallop; the reason is, because thereby he may at the first be made the more ready to apprehend how to make the different movements he is now about to learn; which he must be taught to do gracefully, by the bowing of his houghs behind, by turning round with the chambetta, which is, by holding up the fore-foot on the side he should turn, whilst he brings over the contrary leg, and sets it not down till he has closed his turn, so that he carries both his forefeet above the ground, not trailing upon it, which is disgraceful.

When the rider is teaching his horse the manage (which is after he can stop well) let him advance before, and turn readily on both hands; then with a trot come to the place of stop, about twenty paces in length; make him advance twice together, and at the second bound turn him on the right hand (as hath been said.) The rider must

must always begin, by helping him, so that by bowing his houghs behind, he moves his forepart orderly, then immediately trot him back to the place he came from in a gentle manner. After he has made his stop, at the second bound of his advancing, turn on the left hand, let the rider observe the like order, till he has gone ten or twelve times, and at the last, cause him to advance twice together. And thus much for the half rest, which is performed by advancing thrice, and at the third bound to turn; but be sure to perfect him in one lesson before you begin another.

The rider in all his managings, should be careful that his body still accompany his horse with a good grace; and when he has perfectly learned his manage on the soft trot, he may manage him with a gallop, giving him one single turn on each hand; and a little before he is turned, let the rider hold his wand on the contrary side, whereby he will be given to understand on what side to turn. When he is at the stop, let the rider make him advance, either with his voice, rod or spur, still remembering to give him breath, and ever begin with a gentle gallop, till you find him perfect. It may be a proper caution to the rider, so to use and exercise his horse, as that he may be long master of so excellent a servant; and not to spend or spoil him in a little time, in teaching him needless toys, as some horsemen too frequently do.

When the horse is perfected in such lessons as have been formerly taught him, and is grown to full and perfect strength, then let the rider begin with him in a short career in a plain sandy way, and with a lively voice put him forward, forcing him to run swiftly, roundly, and smoothly, but
with

with a steady hand, and lightly to stop himself on his buttocks. Then turn him on the left hand, and softly pace him back to the other end of the career-path; there stop him, and turn him again to the right hand, and so leave off, and let him rest. And as this passing career, or swift gallop, must never be done or taught till the horse (as before intimated) is quite perfect in all his lessons; so must it be done very sparingly and seldom, as once in a month at most.

Some are very desirous of having their horses taught to bound, leap, and yerk. This, it is true, may be done with as much ease and exactness, as any other action or motion they learn; and a horse of spirit is as capable of it as any other. But gentlemen should consider the pernicious and destructive consequences of such a process, and that it is a matter of foolish delight rather than of any real use. And therefore, in our opinion, such dangerous exercises are much better omitted than practiced.

As to the *Capriole* and *Cornetti*, the difference betwixt these two is, that the capriole, or goat's leap, is always made in going forward, and the cornetti still in one place. These are to be taught by one and the same order, but neither of them will be well learned, and therefore never exactly performed, unless the horse be very perfect in his stop, which must be by much bending of the elbow of the hinder houghs, or heels of the horse. Now the cornetti carries some resemblance to the dancing of a bear at the stake. Thus it is with the horse who dances and prances up and down in one place, lifting up his fore-feet even and just together, and seeming to turn, if he might be suffered; which can never be truly and exactly done, unless the horse has been taught to

Carry his head and body very steadily, bowing the hams of his hinder legs, as if he would sit and slide down on his buttocks. And the capriole must be executed in the same manner, the horse still going forward, and seeming as if he would jerk behind by advancing his rump, but doth not ; and as he performs it advancing forward, so will he do it backward and sidelong.

Now it is not necessary that the rider should teach his horse either of these, until (as hath been already said) he is perfectly versed and sufficiently exercised in those lessons which he has already been taught, because these lessons are only learned by stopping and advancing ; which if he is once perfectly master of, long practiced, and therefore always in his remembrance, then trot him sundry days upon some hanging ground, or upon the knoll of a hill in the same ground ; make him advance twice together at the end of the two paces, all the length of the hill from top to bottom, still remembering to soothe and cherish him when he does well, and to let him take breath ; and by being thus encouraged, you will perceive him take delight in his exercises, and go through all his performances with pleasure. And if he be now and then helped with the word *hup*, and the rider's wand, by striking him on the forepart of the shoulder, he will go from stop to stop, advancing with the fore-feet and hinder loins, with time and measure, when and as often as the rider pleases, and in such a just, even, and staid manner, as will afford infinite pleasure to the admiring spectator ; who will be ready to say, that if a horse had not a good share of reason, memory, and understanding, he could never be taught to practice so many different lessons, and perform such a variety of motions and actions,

foreign

foreign to his nature, with such readiness and exactness.

Now, if the human mind receives its ideas from the objects it converses with, as it certainly does; why may we not suppose, that the rationality which a horse discovers upon such occasions, to be the result of conception derived from his senses, and the objects with which he is continually conversant? But though it must be allowed, that the capacity of the more spirited part of the equine race is very large and extensive; yet I would not be thought to put it upon an equal footing with the rational soul of man. His faculties are of a much higher and more exalted nature, and formed for contemplation; and his spiritual powers enable him to ascend the heavens, and admire and adore the great Creator of all those glorious worlds he sees about him; his reason instructs him to develop the dark recesses of science, and to embellish its own being, by improvements procured by its own ratiocination. But the capacity of the horse was made adequate to the station and sphere he was appointed to act in. His conceptions extend no further than the objects brought to him by his senses. His imagination never soars beyond what he sees, and hears, and feels; and by a combination of the images he receives from these, he imbibes the lessons given by his teachers, and his natural vivacity enables him to carry them into action and execution.

But hold! we are got into a strain of philosophizing, and strayed from the subject we were upon; and from laying down rules for good horsemanship, are prating about his capacity and natural endowments, and comparing his abilities with those of the human soul; a digression we

should not have fallen into, had not the nature of the subject led us, as it were insensibly, to speak of it. But we hope the kind reader will forgive us this excursion, and proceed, with us, to the matter in hand.

It is very proper to inform the young rider, that he should not begin any lessons, but by the direction of a complete master; and let this be his constant and invariable rule. And if he would attain to a perfect knowledge in this art, let him study and endeavour to know the reason of every practice; and if he does not readily comprehend it, let him apply to an older and more experienced teacher, who will not refuse to give him all the instruction in his power. And as a further help to him, let him be present at the exercises of the most skilful horsemen, and carefully observe their manner of practice; or, as *Solomon* says, *Let his foot tread often upon their threshold.* He will find it turn greatly to his account, by frequenting the company, and making himself acquainted with the most expert practitioners. And when by a diligent application to such means as these, he is sufficiently accomplished to make a right judgment of the good and bad disposition of a horse, and has furnished himself with all the rules necessary for practice; then let him not hesitate to mount him, and resolutely pursue the maxims he has learnt, and neglect no opportunity to experiment the truth of them; and by a frequent repetition of these exercises, and a due attention to the manner of their operation, he need not doubt, but in a little time he will become a complete horseman, and sufficiently instructed to teach every thing it is proper for a horse to learn, and a young gentleman to know. And in order to lend him all the assistance in our power, let him

him carefully observe the following rules, which we deliver as infallible.

1. Be sure not to gallop your horse before he has been taught to stop well.

2. You must not run him before he has learnt to stop in his gallop.

3. That you do not make him a runner, or force him to try his strength and swiftness on the course, before he is six or seven years old.

4. That you do not gallop him swiftly before he can make his stop.

5. In all his actions and exercises, and whatever be the motions you teach him, from the beginning to the end, let it be your special care to keep his reins true and even, and his head steady: for this is the main stay and prop on which your whole expectation rests, of making him perfect in all the actions you are training him to.

6. Early in the morning, when your horse is quite empty, and before you give him his breakfast, take him out; and teach him his lessons, and so continue to exercise him every morning till he be perfect; after which, twice or thrice a week you will find sufficient.

7. It is of great moment, that in all his teachings and exercises, you treat your horse gently, temperately, and moderately; and when he has gone through his performances laudably, and taken his lessons well, leave him in breath, and with a good mouth; for, of this you may be assured, he will never perform well by harsh and violent methods.

8. After the horse is perfect in his lessons, let not the rider exercise him always in one place, nor confine him exactly to the same instant of time; and by thus varying the time and place of action.

action, he will be the more ready to do it when and wherever you please to put him upon it.

9. When the rider is managing his horse, let him not put him into a swift gallop at first, but gradually increase his pace till he fall into it.

10. When the rider corrects his horse for an error, let him do it at the very moment he commits it, otherwise his correction will answer no purpose; and when he has done well, let him make much of him, soothe, and caress him. These two rules, though frequently inculcated before, yet as a due attention to them is of great service in the breaking in of a young horse, the repetition of them, in the conclusion of this tract, may fix them the more firmly in the rider's memory.

In all his teachings and exercises, observe,

1. To begin softly.

2. To go on afterwards more speedily.

3. To perform courageously.

In the last place, let the rider perform all his actions with an erect body, and his stirrups short. Let his legs hang down perpendicularly on each side, and maintain his seat gracefully, so that his whole deportment may appear with dignity and a manly decorum. In short, let all his actions and motions be executed with vigour and resolution, without passion, perturbation or perplexity; which will be an ease and pleasure both to himself and his horse, and afford no less delight to the spectators, whose deserved applause will give him no little satisfaction.



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